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Thus have I seen a King at chess,
His rooks and Knights withdrawn,
His Queen and Bishops in distress,
Shifting about, growing less and less,
With here and there a pawn.

Meantime the Whigs were increasing in numbers and power. Both Anglicans and Non-conformists were arrayed against the court. Led by Shaftesbury, their opposition grew constantly bolder. England, the old England of Elizabeth and Cromwell, was waking again. More and more the country gentlemen and London cit came into their own. In theater as well as in Parliament they soon had the majority. And it was to the taste of these that our trio of dramatists consciously or unconsciously adapted their work.⁷

This, then, is the reason why the heroic drama declined between 1675 and 1680. The court was so poor it could not continue its bounty to playwrights, and its gay life had been so seriously interfered with that it could no longer set the pace for the dramatic world of the English capital. Another element in the nation was crowding into prominence and giving a new tone even to theatrical life. So it seems to me that by assigning a date as late as 1720 to the decline of the heroic drama one is robbing that type of its social and artistic significance.

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The word 'sheath,' or 'scabbard,' is used as a metaphor for 'body' as early as Dan. 7. 15, if the reading is correct. The AV. has: 'I Daniel was grieved in my spirit in the midst of my body,' where for 'body' the margin of the RV. has 'sheath,' the literal translation of the Aramaic. As Salmond says (*Christian Doctrine of Immortality*, p. 151, note): 'The spirit of the prophet is compared to a sword, and his body to the scabbard in which it is laid.' In the lexicons of Buxtorf and of Levy, two examples of the word in later Hebrew are quoted, both referring to the return of souls to their bodies.

Pliny (*H. N.* 7. 52. 174) tells a story of Hermotimus, to the effect that his soul was wont, from time to time, to leave his body, and wander freely about, his body in the meantime lying only half alive, until on one occasion his enemies burnt the deserted body, 'remeanti animæ veluti vaginam ademerint.'

In modern times, Shelley has the figure in the *Adonais* (20. 6-8):

Shall that alone which knows
Be as a sword consumed before the sheath
By sightless lightning?

In his *Defense of Poetry* (ed. Cook), it is not the soul, but poetry, which is a sword.

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A SIMILE OF BROWNING'S.

Toward the close of *The Flight of the Duchess*, Browning thus describes the reversion of the old Gypsy to her ordinary condition:

I spoke to her, but she merely jabbered
In the old style; both her eyes had slunk
Back to their pits; her stature shrunk;
In short, the soul in its body sunk
Like a blade sent home to its scabbard.

⁷ In this connection it is interesting to notice that about this time plays dedicated to private gentlemen became not infrequent, e. g., Hopkins' *Wives' Excuse* and *Sir Anthony Love*. Another fact not to be overlooked is that plays more or less democratic were received with applause, e. g., Lee's *Lucius Junius Brutus*.

'NEVER LESS ALONE THAN WHEN ALONE.'

Bartlett's *Familiar Quotations* (9th ed.) contains three expressions of this thought in nearly identical language:

- (1) Gibbon, *Memoirs* 1. 117: 'I was never less alone than when by myself.'
- (2) Rogers, *Human Life*: 'Then never less alone than when alone.'
- (3) Byron, *Childe Harold* 3. 90. 843: 'In solitude, where we are *least* alone.'¹

There is society, where none intrudes,
By the deep Sea, and music in its roar.

¹ Cf. 4. 178. 1596-7: